The EDISON KINETOGRAM

VOL. 6 British Edition

TRADE MARK
Thomas A Edison

November 15, 1912 No. 3

SCENE FROM

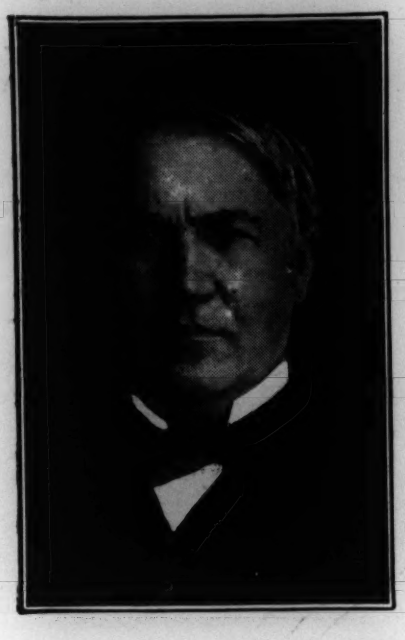
SANTA CLAUS AND THE CLUBMAN

FILM No. 6933

Released December 11th, 1912

EDISON FILMS TO BE RELEASED on December 4, 7, 11 & 14, 1912

Vol. 6 NOVEMBER 15, 1912 No. 3



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes. *Published by* THOMAS A. EDISON, Ltd. City Offices: 25, Clerkenwell Road, London, E.C. Film Showrooms: 8, Gerrard Street, London, W. Works: Willesden Junction, London, N.W.

EDISON FILMS

Released between December 2nd and 16th, 1912.

"THE GOVERNOR" is a strong, virile story of political life, and will prove interesting to all.

The chilly, heart-rending experiences of "Lazy Bill Hudson" makes a comedy of the first water.

"The Grandfather," a Civil War veteran, will win the love and sympathy of every audience.

The Edison players actually travelled several days with a circus in order to produce "How Bobby Joined the Circus," a very novel comedy.

"The Manufacture of Paper," taken in the great mills of Maine, U.S.A., gives the life history of a log of wood during the course of its conversion into paper. It is an article of such universal use that it will prove of general interest.

"Santa Claus and the Clubman" is a strongly pathetic story taking place the night before Christmas, and telling how two little waifs, outcasts in the world, brought about their own and others' happiness. To children the film will be a treat, and to grown-ups it will appeal quite as strongly.

"How Sir Andrew Lost his Vote" is full of mirth-compelling happenings, while "The Street Beautiful" produced in co-operation with the General Federation of Women's Clubs, U.S.A., is a strong plea for a municipal house-cleaning.

"Picturesque Darjeeling" is an excellent travel picture of great scenic beauty, while the photography is superb.

"The Little Girl Next Door" tells an appealing story of a little blind girl, and the touching pathos of Nina Rhoades' well-known story is beautifully portrayed upon the screen.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

***To be released on* December 4th, 7th, 11th & 14th, 1912**

The Governor

By Bannister Merwin

DRAMATIC—RELEASED DECEMBER 4th, 1912

Film No. 7118 **Copyrighted, September, 1912** **Code, Vortraber** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

JOHN MEADE, the retiring governor ..... GEORGE LESSEY
NOLAN, DEEMS } party leaders ..... } CHARLES OGLE, WILLIS SECORD
RICHARD WARING, the new governor ..... WALTER EDWIN
RICHARD WARING, JR. ..... AUGUSTUS PHILLIPS
MARGARET WARD, a stenographer ..... MARY FULLER
Members of the Legislature.

JOHN MEADE, the retiring governor, is an honest, fearless reformer. He sees that his friend Waring is elected as his successor. Waring is not a strong character, and his new office goes to his head. Nolan and Deems, party leaders of the worst type, recognise the new governor's weakness, and play on it with flattery. Nolan introduces into Waring's service as stenographer Margaret Ward, a girl who is under obligations to Nolan, because he has befriended her family.

Richard Waring, Jr., who becomes his father's secretary, is suspicious of the two leaders, and suspects the new stenographer. Nolan and Deems introduce a certain traction bill in the Legislature. It is an unjust bill, and means a great deal to them financially. It is passed, and sent to the governor for signature. At this juncture a telegram is received from Meade urging the governor not to sign the bill until he (Meade) can come with evidence that the bill is unfair. Margaret hears Waring announce that he will veto the bill, and telephones to Nolan about it. Nolan and Deems come in hot haste to use all their wiles to make the governor sign the bill at once.

Richard discovers Margaret in the act of telephoning Nolan, and accuses her. She breaks down, and recognises that she has acted wrongly. Richard tries to get Meade by telephone, but finds that the former governor is playing golf some miles

(Continued on page 11).

Lazy Bill Hudson

By E. J. Montague

COMEDY—RELEASED DECEMBER 4th, 1912

Film No. 7119 **Copyrighted, September, 1912** **Code, Vortragen** **Approx. Length, 490 feet**

CAST OF CHARACTERS

LAZY BILL ..... WILLIAM WADSWORTH
HIS WIFE ..... ALICE WASHBURN
A POLICEMAN ..... EDWARD O'CONNOR
THE MINISTER ..... WALTER EDWIN

BILL HUDSON'S wife is a devout church-goer, but Bill would rather be in bed Sunday mornings, and turn over to have another sleep. One Sunday morning Mrs. Hudson arises and wakes up Bill to go to church with her. He simply turns over. She dresses, and before leaving reproaches him for his lack of religion. He listens to her lazily, and goes to sleep again, and Mrs. Hudson goes to church alone.

An hour later he looks out of the window, and sees the boy leave a Sunday paper on the front step. He goes downstairs in his pyjamas, makes a quick dash out of the front door to get the paper, when lo! the door slams, and Bill finds himself locked out. He tries to open the door in vain. His predicament suddenly becomes worse when he sees his wife with the minister and several others returning home from church.

Bill makes a wild dash for the rear of the house, and with the aid of a ladder starts to re-enter his bedroom. Mrs. Hudson and the minister get a glimpse of the strange figure on the ladder, and conclude it is a burglar. They send for the policeman, who climbs the ladder to arrest the supposed burglar, but Bill resents the policeman's attack, and a battle royal ensues, in which Bill is badly battered up by the policeman, who is dragging him out in triumph, when he is recognised by the frightened Mrs. Hudson and her neighbours. They have difficulty in convincing the policeman that he is not a burglar, but after due explanations the policeman apologises, and Bill promises to be good and become a better church member in the future.

Posters for this subject will be issued.

The Grandfather

By Lillian E. Sweetser

DRAMATIC—RELEASED DECEMBER 7th, 1912

Film No. 7122 **Copyrighted, September, 1912** **Code, Vortritt** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

JAMES ELLIOTT, a veteran ..... WILLIAM WEST
JIM ELLIOTT ..... AUGUSTUS PHILLIPS
HIS WIFE ..... BLISS MILFORD
THEIR LITTLE GIRL ..... EDNA HAMMEL
JUDGE WILLIAMS ..... CHARLES OGLE
Veterans and villagers.

OLD Jim Elliott's life was not pleasant after he came to spend his remaining days on the farm with his son. His daughter-in-law's coldness and lack of consideration for the old man was the cause. She knew nothing and cared less of his record from '61 to '65, when he fought with the famous "Fighting Sixth." To her he was merely a lame old man who had to be fed and cared for.

The love that grew up between the old soldier and Jennie, his little grandchild, was his only source of happiness, and when the announcement of the town's annual picnic came, it was Jennie who helped him brush up his old uniform for the occasion. Judge Williams was to speak, and Jennie wanted grandfather to look his best. But grandfather was not to go. At the last moment Jennie's mother gave the old man's seat to a neighbour's child.

Sitting alone, grandpa nursed his disappointment, for it was keen. Suddenly, a motor-car drove in; a stalwart soldierly old man alighted, and inquired the road to the picnic grounds. Old Jim gave the desired information—a look of recognition passed, and two old comrades clasped hands that had not met for fifty years.

Judge Williams (for it was he) was to speak at the picnic; but as he and old Jim fought battle after battle over and over again, the picnic was forgotten, until finally the chauffeur called his attention to the time. He insisted upon his old friend accompanying him, and they arrived an hour late, but greeted by the cheers of the awaiting assemblage.

Jennie's mother was thunderstruck at sight of her father-in-law, and was still more embarrassed when the judge eulogised him from the platform.

After lunching together, the old fellows strolled off for a chat on the bank of the lake. Little Jennie and the boy who had usurped her grandfather's place played on the rocks beside them, until Jennie fell into the deep water. In a moment grandfather's coat was off, and he had plunged in, saving her only after a bitter struggle.

The shame of Jennie's mother was great when she learned of grandfather's heroism, but she was womanly enough to repent of her past conduct towards the old man and to make amends.

Posters for this subject will be issued.

How Bobby Joined the Circus

COMEDY—RELEASED DECEMBER 7th, 1912

Film No. 7124 **Copyrighted, September, 1912** **Code, Vortuch** **Approx. Length, 650 feet**

CAST OF CHARACTERS

BOBBY ..... YALE BOSS
HIS FATHER ..... GUY HEDLUND
HIS MOTHER ..... ETHEL JEWETT
HIS LITTLE SISTER ..... EDNA MAY WEICK
THE "BOSS" CANVASMAN ..... CHARLES OGLE

Circus performers.

"HEY, fellers! De soicus has come down at Bradford's medder back of de deepo. Dey's just commencin' ter unload; hurry up an' come on." You have heard about the same as this before, or probably it was you that said it about daylight on the morning the circus came to town, or you and the boy next door spent a sleepless night so as to get up in time to see the show unload and watch them build their city of cloth—to help around, perchance, and get in for nothing. Don't deny it, for you did.

Bobby is just an average boy, full of life, health, and spirits. He goes to the circus with his father and little sister, and we see them go in the side show, and watch with them the snake charmer, in her den of serpents, and proceed through the ménagerie. As they go in the big tent Bobby makes the acquaintance of some of the attaches, and talks to them. When he turns round expecting to see his father and sister, they are no longer in sight, and he realises that he has lost them. Late in the afternoon he gets tired, and, lying down in an empty van, takes a rest, thinking perhaps that he can join the show himself. He sleeps soundly, as boys often do, and when they come to load the van at night Bobby is shut up in it.

The next morning when he is discovered he is getting a little bad treatment, when "Big Bill" Haggerty, the "boss" canvasman, comes along and befriends him. Then Bobby's fun commences. "Big Bill" takes him all round, and he sees circus life as it is—stake-driving, the blacksmith shop, the cook tent, and forming for parade. The performers take a fancy to Bobby, and soon he is made up as a clown.

Father, at home, gets a telegram from "Big Bill" telling him that his son is safe, and relieves the family's anxiety as to Bobby's whereabouts. When Bobby and "Big Bill" part, you are sorry to see them go, for you have learned to love "Big Bill," who has a heart of gold beating beneath his rough exterior.

Posters for this subject will be issued.

The Manufacture of Paper, Maine, U.S.A.

INDUSTRIAL—RELEASED DECEMBER 7th, 1912

Film No. 7114 **Copyrighted, Sept. 10th, 1912** **Code, Vorticose** **Approx. Length, 1000 feet**

FOLLOWING "Winter Logging in Maine" and "Spring Log Driving," we now take up the manufacture of paper, thus completing the series which started in midwinter in the dense snow-covered forests, and ends with the shipment of finished paper ready for use. The present film is not, however, dependent upon its predecessors for its interest in any way. It is complete in itself, and is an industrial reel of intense interest from start to finish.

We first see the delivery of the logs to the mill after their journey of eighty miles down the river. They are stacked in enormous piles, a three months' supply looking as though it would furnish paper for years to come. One by one they are taken into the mill, where they start on their trip, which is to be an eventful one.

First, with huge circular saws they are cut into lengths convenient to handle, then a machine shaves off the bark, after which a beaklike device cuts them into small blocks. Again they are cut up, this time into chips, these travelling into huge "digesters," where they are cooked for eighteen hours under steam pressure and with acid to separate the fibre and remove the resin. Thus the fluid pulp is formed.

This is carried on to cylinders, coming off in large sheets. Split into smaller sheets, this is stored in piles, and the first part of the operation is completed. The sheets of pulp go into the beater-room, where they are beaten up with water until it becomes like mush.

This substance, again thinned with water, is run on to the paper machine, after which it passes through forty-two hot cylinders to dry. Now it is finished paper, and is rolled into enormous rolls, some of them weighing 4,000 pounds. The real manufacturing operation being over, we visit the store-room, the shipping-room, the laboratory, where pulp specimens are tested, and are finally shown a very beautiful view of the mill itself on the water front.

Paper is put to such a multitude of uses by everybody, but so very few of us have ever seen any paper made that a film of this kind must of necessity be interesting and instructive to all.

Santa Claus and the Clubman

DRAMATIC—RELEASED DECEMBER 11th, 1912

Film No. 6933 **Copyrighted, December, 1911** **Code, Vorfrage** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE CLUBMAN.....HAROLD M. SHAW
HIS FIANCEE ..... BESSIE LEARN
HER MOTHER ..... MRS. WALLACE ERSKINE
THE BUTLER.....BIGELOW COOPER
TWO WAIFS ..... YALE BOSS, EDNA MAY WEICK

HERE is a Christmas story of everyday city life, and yet into the midst of it comes the children's friend Santa Claus to take a hand in the plot and bring happiness to four people; two little street waifs, a club-man and the little girl who loves him.

The first scene is Christmas Eve and there is a lovers' quarrel following which the young man hies him to his club and proceeds to partake too freely of the flowing bowl. At the door of the club two little street waifs, a boy and a girl, beg from him, and he calls an officer to have them taken away. Instead of doing this the officer gives them some money and tells them to ride to their home, wherever it is. In the car they fall asleep and when the conductor finds them there he decides to let them stay in out of the furious snow storm which is blowing outside, and thus provide them with safe shelter for the night. And thus it happens that the club-man, coming home late and mistaking the car ahead, stumbles into the same car in the edge of the barn and finds the little waifs, but believes them a figment of his overheated brain. He soon falls asleep and then, probably because of the children and because it is Christmas Eve, he dreams that the Santa Claus poster in the end of the car, advertising a toy shop, comes to life, and summoning from the top of the car the advertisements of candy, clothes, shoes, etc., provides a Christmas for the two sleeping waifs. When the club-man wakes in the cold, grey dawn of the morning after, he remembers this dream, and after filling the children's hands with money he awakens them and takes them to his own apartment. And then a brilliant plan occurs to him. Arriving at his apartment, he sends his man out for a Christmas tree, presents, clothing, etc., and telephones the little sweetheart asking her and her mother to come and help make a Christmas celebration for these two little waifs. The little lady is reluctant, but comes to see what it is all about, at least, and of course there is a happy Christmas finish to the delightful little story and we feel that the spirit of Christmas, personified by Mr. Santa Claus, has worked another miracle and again brought happiness into the world.

It goes without saying that the story is charmingly played both by the grown-ups and the two little waifs, and that the photographic effects are skilful and beautiful in themselves. The whole production will prove a joy and delight to all.

Posters for this subject will be issued.

How Sir Andrew Lost His Vote

From "In the Fog," by Richard Harding Davis

COMEDY—RELEASED DECEMBER 11th, 1912

Film No. 6935 **Copyrighted, December, 1911** **Code, Vorgabe** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

SIR ANDREW ..... MARC McDERMOTT
THE HONOURABLE GRANT RICHMOND ..... CHARLES OGLE
THE HOSTESS ..... CAMILLA DALBERG
AMATEUR ACTORS ..... MABEL TRUNNELLE, BIGELOW COOPER, ETHEL JEWETT, JOSEPH LEVERING
THE BUTLER ..... WILLIAM WEST

IN this adaptation of Richard Harding Davis' clever story, the advantage of action over description is shown, for instead of a series of stories told by club members as in the original, an intensely enthralling drama is played with the same purpose in view, that of holding a certain influential member of Parliament away from his seat until after the House has taken up a certain bill.

The first scene introduces us into a drawing room where amateur theatricals are taking place, and we see the Hon. Grant Richmond, one of the big financiers of the country, in the audience. The next day at his club, word is brought to him that the Navy Bill is about to come up before the House and that if Sir Andrew, the influential member, speaks in its favour it will pass. The question is what the financial man and his friends can do to prevent the bill coming to a vote or passing. As Sir Andrew proves not to be amenable to argument, the case looks hopeless, but the financial man suddenly bethinks him of the amateur players and he evolves a brilliant plan. Sir Andrew having left the club, Mr. Richmond dashes out, jumps into his motor car, and passing the member on his way to Parliament, rushes on until he comes to the house wherein he saw the amateur performance. Knowing that the member must pass this house on his way, he begs them to play the drama as though it were some family incident, and to drag the resolute Sir Andrew into it. In a spirit of fun they take up the project and, when Sir Andrew passes the gate with his friend, a young woman, apparently in great distress, runs forth and begs him to come to her assistance. Telling his friend to go on to Parliament, he follows her into the house and there finds apparently a deep family intrigue. A young man apparently lifeless lies upon the floor, a small bottle which seems to have contained poison, beside him. The amateur drama goes on until after the hour for adjournment has been reached.

An actable and fascinatingly enthralling series of pictures with a good strong and unexpected comedy turn at the end that will provoke much mirth.

Posters for this subject will be issued.

The Street Beautiful

By Ashley Miller

Produced in co-operation with General Federation of Women's Clubs, U.S.A.

DRAMATIC-EDUCATIONAL—RELEASED DECEMBER 14th, 1912

Film No. 7101 **Copyrighted, August, 1912** **Code, Vorstrand** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

GABRIEL, a lover of beauty ..... ROBERT TANSEY
HIS MOTHER ..... ELIZABETH MILLER
THE MAY QUEEN ..... LEONIE FLUGRATH
THE DOCTOR ..... JOHN STURGEON
THE TENEMENT HOUSE OWNER ..... WILLIAM WADSWORTH
Members of the Civic Betterment Committee, children, etc.

HERE is an educational film of the first order and one that is, like its predecessors, a real story of real people to-day.

There is a Civic Betterment Committee of artists who are bent upon improving the general aspect of the city: laying out parks, gardens in the public squares, and doing away with the noticeboards and unlovely tenement districts. Passing through one of the worst of these districts, their conversation is overheard by a boy of Italian parentage and his love of the beautiful responds to their criticism of the street in which he lives. Other children of the block are going to a May party, and in strict confidence he shows the little May Queen how he would build a city. In the backyard he has sketched a remarkable building upon the fence and laid out the grass in front of it to look like a miniature public square.

The boy is taken ill and when his recovery depends upon fresh air, refuses to even sit at the window because he must look out upon the ugly street. This touches the little May Queen and getting her subjects together in the street below, she proposes to them that they shall do what they can to rid the street of its ugliness. The owner of the opposite tenement passing at this time, she appeals to him and begs him to paint the building. He agrees to do this if the small folk of the block will clear up the street. They set to work with a will: the result is a transformation of the street which awakens joy in the breast of the little Italian boy. And when the artists pass through the street and want to know who is responsible for the great change they are referred to the May Queen. But she disclaims the credit and leading them into the little backyard, introduces them to the real author of the idea. It is pretty well indicated that his future will be cared for by the artists and the rich men associated with them.

It is a child's story of the very best class, exquisitely played, convincingly mounted and staged, and photographically beautiful. Besides this it should be a real help in Civic Betterment work.

Posters for this subject will be issued.

Picturesque Darjeeling, India

In the Himalayan Mountains

SCENIC—RELEASED DECEMBER 14th, 1912

Film No. 7077 **Copyrighted, July, 1912** **Code, Vorschuhen** **Approx. Length, 300 feet**

PICTURESQUE Darjeeling, for well it deserves the name, is delightfully located in the Himalayan Mountains. The scenic portion of this picture is exceptional and leaves nothing to be desired. A view of the snow range including Mt. Everest, the highest mountain in the world forty-five miles away, lends a touch of awe and majesty as these mighty earthworks rear their summits higher and higher until at last passing through the clouds, the peaks are crowned with ice and snow.

Another view equally as imposing was taken above the clouds which appear like a great rolling sea of soft white fleece, parting now and then, enabling one to see far below into the dizzy depths of valley space.

As picturesque as the scenery are the people whose habits and customs have stayed stagnant in the onward march of civilisation. A market scene with hundreds of natives trading and bargaining, also a general view of the town give a fair conception of what there is and what goes on in the land of Allah.

Pictures of such people as a wandering minstrel, Tibetan women dancing, mountaineers dancing and an aged pair of Bhutanese dancers, add an unexpected touch of humour with their queer steps and gestures.

Some boys of Darjeeling are shown playing a native game in which they juggle a ball from one to the other, only using their feet. This is a trick that would make a professional stage artist open his eyes.

The Governor

(Continued from page 3.)

away. Margaret, eager to make amends for what she has done, tells Richard to keep his father from signing the bill while she takes the governor's motor-car, and sets out to find Meade.

Richard enters his father's office as Nolan and Deems are appealing successfully to his pride. Richard upsets the inkpot over the desk, but even this fails, for Nolan snatches the bill away before it is damaged, and Deems is ready with a fountain pen.

Meantime we have seen many flashes of Margaret's motor ride. At the critical moment she gets Meade to the executive offices. Meade bursts in upon the scene, followed by Margaret, and after seeing the proof, Waring vetoes the bill, banishes Nolan and Deems, and clasps hands with Meade in the old friendly way, and Richard comforts the self-blaming Margaret.

Posters for this subject will be issued.

The Little Girl Next Door

By Nina Rhoades

DRAMATIC—RELEASED DECEMBER 14th, 1912

Film No. 7125 **Copyrighted, September, 1912** **Code, Vorturner** **Approx. Length 1000 feet**

CAST OF CHARACTERS

MR. HINSDALE ..... MARC McDERMOTT
AGNES ..... GERTRUDE McCOY
JOY, the blind girl ..... EDNA HAMMEL
GLADYS ..... LEONIE FLUGRATH
SARAH, her nurse ..... ELIZABETH MILLER
ALLAN WENTWORTH, a widower ..... AUGUSTUS PHILLIPS

NINA RHOADES' charming tale has been read by many thousands who will delight in its appearance on the motion picture screen. The tale is, however, one which lends itself readily to film translation, and requires no knowledge of the book to appreciate and enjoy it.

"The Little Girl Next Door" is a rich little girl, across a court-yard from a modest apartment where dwell two sisters, orphans, one a girl of eighteen, another a child of ten and blind. The latter is by no means unhappy, having learned to read the books for the blind, and she bravely amuses herself all day long while her sister works to support them. The blind child and her more fortunate neighbour, whose father is a widower, become acquainted. They rapidly become intimate leading to an invitation to the blind girl to accompany the rich child on her summer visit to the country. The older sister feels the separation keenly, but is willing to submit to it on account of the joy it will give the younger.

In the country the two little girls have a great time. One day while crossing a lawn they are startled by a gruff voice and a severe, elderly gentleman orders them roughly off his place. In a moment of panic the little blind girl's companion flees, leaving her alone. Now the dramatic finish unfolds itself. The old gentleman is none other than the grandfather of the two orphan girls. Their mother, his daughter, had married against his wishes being then ordered out of his sight for ever—a fact which has caused him life-long bitterness and remorse. The blind child is taken seriously ill, and her sister is sent for, and when the old gentleman sees her the resemblance to her dead mother is so striking that the whole truth is disclosed at once. Not only are the two girls sure of a good home from now on, but there is an indication that the widower and the elder girl are to be much more than ordinary acquaintances.

An appealing story charmingly set and acted.

Posters for this subject will be issued.

Marc MacDermott

" Monsieur," Dickens' " Christmas Carol," " Van Bibber's Experiment," " The Dearer Love," " The Sunset Gun," and " The Passer-by "—to see them is to appreciate Marc MacDermott's power. His face, when in repose is striking, but when he is in the grip of some strong emotion, one is fascinated by the play of the features as every muscle responds to the actor's command. Though he loves the tense moments best—when every line in his big frame tells of suffering or a struggle that is going on within.

Mr. MacDermott is, in fact, a very clever burlesquer of those very same emotions—witness his portrayal of the " heavy " in " The Angel and the Stranded Troupe."

One little secret of Mr. MacDermott's great success as a photoplayer is the fact that he never makes a move that does not count. On the regular stage a few superfluous movements are lost in the vastness of the whole, but in the narrow space upon the screen nothing escapes unnoticed, and every action that does not contribute directly to the story only tends to confuse the audience. Mr. MacDermott's thorough stage training had so crystallised his inborn dramatic instincts that he had nothing to unlearn when he faced that unerring detective, the camera.

Before his appearance in Edison pictures, Mr. MacDermott had toured the British Isles, the United States, and Australia with many well-known " stars." In the latter place he spent seven years in Shakesperian repertoire with George Rignold, one of the greatest interpreters of the Bard of Avon that the world has ever seen. How fortunate that this ambitious twig should have been bent by that master hand—for that was Mr. MacDermott's first professional engagement.

He first went to America—for he is an Englishman—with Mrs. Patrick Campbell, with whom he has played many important parts. Among them may be mentioned Dr. Von Keller in " Magda," Michael Von Kellenhausen in Sudermann's " Joy of Living," Sir George Orreyed in " The Second Mrs. Tanqueray," and Kublehorn in William Courtney's " Undine," the latter character being his own creation. Then, too, he has appeared under the management of Charles Frohman, playing " Sherlock Holmes" in this country for two seasons. After touring the British Isles with Mrs. Campbell and then reviving " Sherlock Holmes," Mr. MacDermott appeared at the Wyndham's Theatre, London, with Marie Dainton and Dennis O'Sullivan, originating Sir Laurence Borthwick in " Peggy Machree," and playing O'Sullivan's part during his illness. Then followed a year with Richard Mansfield, and another with Joseph Brooks, under Klaw and Erlanger.

This is, indeed, an imposing array of accomplishments, for it may truthfully be said that to have successfully presented any one of the important rôles which have been mentioned is to have made one's mark in the theatrical world. It is also interesting because of the light which it throws upon Mr. MacDermott's versatility, resourcefulness and thorough artistry.

"The Little Girl Next Door"

One advantage that the moving picture play possesses over the ordinary drama is the pleasing effect that can be gained by the employment of children in the development of its stories. Children have a natural aptitude and grace of movement which, as cinematograph actors, place them second only to animals, who so far hold the premier position. . . Another advantage the child obtains in the film is in the absence of speech, for in the theatre the immaturity of the childish voice is a serious handicap, perfect elocution being, of all things, the result of art and training; and perhaps another important factor in the child's favour is, that knowing as we do that most films can only be taken in the fresh air and broad daylight, we can witness the production without that disquieting feeling which we often have in the theatre, that the child would be much better off at home and in bed.

In " The Little Girl next Door " we have a delightful version of Miss Nina Rhoades' story, which is played chiefly by two little girls, and the result is satisfactory in the highest degree.

Both the children, Miss Leonie Flugrath as Gladys, and Miss Edna Hammel as Joy, play delightfully, but the latter as the little blind girl has greater opportunities. In spite of her affliction she is a bright and cheerful little soul, and, though there is a great deal of tender pathos in her scenes with the old gentleman, it is not of the unduly harrowing kind that is sometimes wrung from the sufferings of children. Mr. McDermott gives an excellent study of the soured old gentleman with a tender corner in his heart for children, and the scene of reconciliation is full of charm. . . There are some beautiful scenes round the old country mansion, and the whole is mounted with great care. Most children would welcome a slight illness if it meant confinement in Joy's very delightful night nursery. Altogether, this is a film which will be popular with all lovers of children.—*Bioscope.*

"Santa Claus and the Clubman"

Amongst the most important fixtures of the Christmas holiday season, the children will undoubtedly reckon the visit to the picture theatre, and the wise manager is he who will provide his juvenile patrons with such fare as will not only afford them intense enjoyment, but also have a tendency to touch the heart strings—and incidentally the purse strings—of their accompanying adult relatives. This story of Santa Claus is a charming little play in which the spirit that presides over the destinies of good little children at Christmas time is visualised in a novel and very delightful manner. . .

This pretty little play is set forth with fancy and imagination, and is full of little touches of humour which free it from any mawkishness of sentiment. The scene in the tramcar, where Santa Claus and his little fairies come to life and minister to the sleeping children, is extremely effective, and enough in itself to delight the heart of any child. The piece is admirably played, a striking success being made by Mr. Bigelow Cooper in the comparatively small part of the Butler. His reception of the two little ragged urchins, whom he is expected to kiss, and the way in which he abandons his dignity under the spell of the little girl, show him to be an excellent comedian. The policeman and the tramway officials contribute excellent comedy sketches, and the two children are perfectly adorable.

The Edison Company have certainly provided a play which should find a place in every Christmas programme, and it is decidedly a film to see which all children should insist on taking their parents.—*Bioscope.*

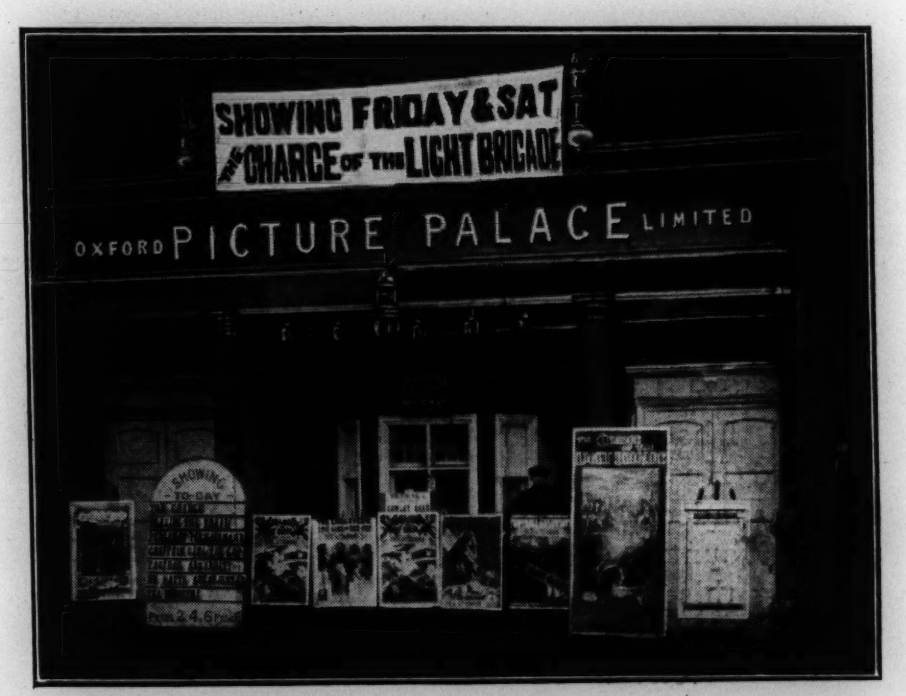
There is a direct appeal in " The Grandfather " that will hold everybody in your audience. He wins our sympathy from the start, just as he gains the love of his little granddaughter after whom he plunges into the water.

What the Showmen say of "The Charge"

Below will be found a few of the many testimonials which we have received from exhibitors in all parts of the country, paying a silent tribute to our great historical drama :—

" I cannot give high enough praise for your magnificent production, ' The Charge of the Light Brigade.' I ran it the 25th and 26th of October, and showed to record houses . . . and afternoon matinee, and to hear those 800 lusty voices cheering ' all that was left of them ' would have made you think that you were in the midst of the Charge again. . . I have just written to re-book the film for a week. Again congratulating you on this magnificent film."—*Mr. H. E. Denny, Manager, The Picture Palace, Jeune Street, Oxford.*

". . . House full has been the order at every performance, all records broken; hundreds being



Exterior of the Oxford Picture Palace, showing how "The Charge" Film was featured.

at my second house the applause was so great that I had to rewind and run the film again. It might interest you to know that I had several people in to see this film who had never been to a picture show before. Imagine their wonder at such a film. Such a film, too, for stage management, for production and for photography. ' The Charge of the Light Brigade ' is the finest film I have ever seen projected, for the photography was perfect. Only one thing was at fault—there was not enough of the film. . . I had 800 children visit my Saturday turned away from the early doors. At each house a start was made half an hour before the usual time, the hall being packed, the picture again like the ' Relief of Lucknow ' being highly commended.

" At the Saturday matinee it was a tremendous success. Mr. W. G. Finlay, secretary of the Northumberland Veterans' Association, on behalf of the old gentlemen, had to announce how pleased they were to see the children that afternoon. No sooner had this been done than the children sang ' Boys of the Old Brigade.' During

the showing of the picture they also sang 'Rule Britannia.' This went well, nothing like it having been done before. The applause was great, and had there been time the film would certainly have been put through again.

". . . Collections were taken at the doors, and Mr. Finlay announced to the audience in the second house on Saturday night that nearly £40 had been collected for the Old Veterans, which, I am told, is a record for any theatre or hall in Newcastle. . . " —*Mr. W. Baker, Managing Director, Gaiety Theatre, Newcastle-on-Tyne.*

". . . During the screening of the 'Charge' my orchestra started with Tosti's 'Good-bye,' following with 'The British Grenadier,' 'Let Me Like a Soldier Fall,' 'Light Cavalry,' and, at the sub-title 'Not the Six Hundred,' 'Where are the Boys of the Old Brigade,' continuing this while your slide was being shown (for which many thanks). I had the Trumpet Major of the 3rd Hussars present all day, and he sounded the calls, 'Boot and Spur,' 'Mount,' 'Charge' (several times during this scene), and the 'Assembly.'

"We worked full 'effects,' and this added considerably to the general effect, and the picture went 'great guns.'

". . . Looking forward to the next one like it (why not the 'Battle of Waterloo' or 'Relief of Mafeking'?)." —*Mr. Harold E. Tweddell, Manager, Folkestone Central Picture Theatre, Folkestone.*

". . . The film was one of our greatest successes. I presented it on the 25th inst. to a packed and enthusiastic house. . .

"We also had with us Sergeant Bacchus, a survivor of the R.H.A., who witnessed the actual charge, and perhaps the finest testimonial you have received was when the commanding officer turned to the trumpeter, the aged warrior, sitting with eyes intent, called out excitedly, 'There's Cardigan!'" — *The Manager, Electric Theatre, Commercial Road, Bournemouth.*

"Many thanks for supply of posters. Your slide, which I must also tender thanks for, illustrating the remaining few Balaclava heroes, gave the desired touch to a truly magnificent picture. We have had some 'stunners' here, but for good, genuine applause we have had nothing yet to beat your 'Charge of the Light Brigade.' Such reproductions of famous historical events awaken enthusiasm and patriotism amongst picture theatre audiences. Thanking you again."—*Mr. J. O. Maddock, The Higham's Park Electric Theatre, Walthamstow, Essex.*

". . . The 'Charge' has done us more good than anything hitherto advertised. Our first houses have been absolutely packed this Monday and Tuesday, the total taking for each night establishing records exceeding those of any preceding Saturdays. The film itself has given unqualified satisfaction, and has fully substantiated the eulogistic statements I made use of when booming it."—*Mr. Arthur E. Vaughan, Manager, The New Cinema, Llanelly.*

". . . We are booming 'The Charge of the Light Brigade,' and hope to smash all records. For your film the 'Relief of Lucknow' we had over 6,000 people in in three days. Is this a record?"—*Mr. G. R. Parnell, The Rumworth Electric Theatre, St. Helen's Road, Bolton.*

". . . With regard to the film itself I cannot speak too highly, and everybody here has been full of praise for it. We have had to book it again for another three days."—*Mr. H. S. Sucoque, Managing Director, Vaudeville Electric Theatre, 13, Westgate Street, Bath.*

". . . A huge success here, and every evening it was preceded by a recital of Tennyson's famous poem. A collection was made daily for the T. H. Roberts' Relief Fund."—*Mr. F. Adams, Manager, Electric Palace, The Broadway, Cricklewood, N.W.*

"We are writing to thank you for the slide, 'The Charge of the Light Brigade,' and also to congratulate you on the fine production. It has been highly appreciated by crowded houses.—*Manager, Institute Pictures, Cradley Heath, Staffs.*

". . . One of the finest ever produced: it is cheered every time it is shown. Your slide makes a fine finish to a great picture."—*Mr. A. Granville, Cinematograph Theatre, 62, North End, Croydon.*

". . . One of the best pictures ever seen. Houses packed both nights."—*Mr. J. A. Travis, Manager, Criterion Theatre, Forton Road, Gosport.*

Special Christmas Films

"Santa Claus and the Clubman" is the title of Edison's Christmas feature. This production is one of the best of its kind, and the story, which is utterly devoid of padding, is played in a manner that is bound to appeal to every class of audience, old and young alike. The plot centres round a lovers' quarrel, and shows how two little waifs brought about a reconciliation and incidentally a happy Christmas for themselves. The trick effects in the film are excellent, and the photography is remarkable for its clarity.

Edison's "Jack and the Beanstalk" is remarkable for its double photography. This, together with the general effects that have been obtained, can only be described as faultless. The giant's make-up is a veritable *chef d'œuvre*, and the final scene, when the Giant falls from the beanstalk, is weird in the extreme. Altogether a most excellent production, in which details of the original fairy story have been carefully followed out. — *Kinematograph and Lantern Weekly.*

"Thank you for the slide of 'The Charge of the Light Brigade,' which came safely this morning. We are featuring 'The Battle of Trafalgar' and 'The Relief of Lucknow' this week. Of all towns in this world this is the one where Trafalgar Day is most observed, and your fine picture of the battle aroused great enthusiasm on the part of crowded houses yesterday. 'Nelson' is something of a sacred character here, as the presence of the 'Victory' (our port flagship) is a continual reminder of his life. There were many Service people here yesterday, and they went away delighted. The troop of Boy Scouts (8th Portsmouth), of which the present Lord Nelson is President, are coming to see the picture to-day. . . We had 'The Shadow on the Blind' last week, and intend showing all Harry Furniss' pictures; the first was great."—*Mr. T. H. Donohue, Manager, The Apollo Kinematic Theatre, Southsea, Ltd., Albert Road, Southsea.*

"We are most regular exhibitors of your films, and I am a great believer in them. All films are excellent, and absolutely 'clean'—a great desideratum with the exhibitor who wishes to show only high-class pictures."—*The Manager, The Newbury Picture Palace, Ltd., Northbrook Street, Newbury.*

Advertising Synopses for Edison Releases in this Issue

"The Governor."

By Bannister Merwin.

A strong virile story of political life. This film will be of interest to all.

"Lazy Bill Hudson."

By E. J. Montague.

Lazy Bill would not get up to go to church Sunday morning despite his good wife's pleadings. This brisk comedy tells how he met with a deserved punishment.

"The Grandfather."

By Lillian E. Sweetser.

A touching story of an old Civil War veteran treated by his daughter-in-law with but little consideration. She learns, however, to value him at his true worth.

"How Bobby Joined the Circus."

A delightful little story using a real circus. Bobby's adventures will interest and amuse all, young and old.

"The Manufacture of Paper, Maine, U.S.A."

From huge logs to fine stationery. The complete process is all shown in this industrial picture of paper manufacturing, and it is decidedly interesting and picturesque.

"Santa Claus and the Club-Man."

An appealing story of two little waifs left out in the cold on the night before Christmas. Through the beneficent influence of Santa Claus their own and others' lives were brightened.

"How Sir Andrew Lost His Vote."

Through a group of amateur actors Sir Andrew is made to believe that a terrible crime has been committed and so loses his vote on an important bill in the House of Commons. But unfortunately for the conspirators their scheme miscarries. It is high-class comedy refreshing in its originality.

"The Street Beautiful."

By Ashley Miller.

Produced in co-operation with General Federation of Women's Clubs, U.S.A.

How a crippled boy with a love for the beautiful caused an alley of dirt, diseases and disgrace to become the "street beautiful," a pride to the district, and how his work was recognised by the Civic Betterment Committee.

"Picturesque Darjeeling, India."

In the Himalayan Mountains.

This is a descriptive picture showing the natives of Darjeeling, India, and views of the surrounding country, including the snow-crowned Himalayan mountains, affording the most beautiful scenery.

"The Little Girl Next Door."

By Nina Rhoades.

A well-known story by a well-known author and one with a strong heart touch. The central figure is a little blind girl whose lovable personality is the means of righting a great wrong done many years before.

PICTURE POSTCARDS
OF THE
EDISON PHOTO-PLAY ARTISTES.

Excellent Silverprint picture postcards of the very highest type of photographic art. Unequalled for quality and value. They are issued in a series of twelve, and the full set comprises:—

Laura Sawyer	Mary Fuller
Miriam Nesbitt	Marc McDermott
William Wadsworth	Charles Seay
Charles Ogle	Edward O'Connor
William West	Harold M. Shaw

Edison Studio, Bedford Park, Bronx, New York
Thomas A. Edison

Price 6/- per gross.

Special Price, if ordered at one time in twelve gross lots,

63/- the lot.

Artistic notice cards announcing that these cards can be obtained at your theatre are supplied with every order, free of charge.

Recent Edison Releases.

A Complete Table from September 16th.

Sept. 18—The Girl at the Key (Dr.) 1000
18—Pennsylvania State Police, Troop "B" (Des.)..... 500
18—The Wooden Indian (Com.) 500
21—The Man Who Made Good (Dr.).....1000
21—The Shadow on the Blind (Com.).....1000
25—The Relief of Lucknow (His.-Dr.)...1000
25—The Father (Dr.).....1000
25—Partners for Life (Com.-Dr.).....1000
28—The Workman's Lesson (Dr.) 1000
28—How the Boys Fought the Indians (Com.) 700
28—An Intelligent Camera (Com.)..... 300
Oct. 2—Revenge is Sweet (Com.)..... 600
2—The Maple Sugar Industry at Thompson, Pa., U.S.A. (Ind.) 400
5—Seeing Each Other Home (Com.) ... 500
5—After Many Days (Dr.) 1000
5—Madame de Mode (Com.)..... 700
9—The Necklace of Crushed Rose Leaves (Dr.) 1000
9—Mary Had a Little Lamb (Com.) ... 300
Oct. 9—Target Practice of Atlantic Fleet, U S. Navy (Des.)..... 650
12—Nerves and the Man (Dr.) 1000
12—Mr. Pickwick's Predicament (Com.) 1000
16—Ten Days with a Fleet of U.S. Battleships (Des.) 980
16—For Valour (Dr.) 1000
19—The Little Artist of the Market (Dr.) 1000
19—When She Was About Sixteen (Com.)1000
23—Master and Pupil (Dr.).....1000
23—The Grouch (Com.-Dr.) 985
25—The Charge of the Light Brigade (Hist.-Dr.) 1025
26—Marjorie's Diamond Ring (Com.) ...1000
26—More Precious Than Gold (Dr.) 1000
30—The City of Washington, the Capital of the United States (Sc.)..... 960
30—The Lord and the Peasant (Dr.) 1000
Nov. 2—In His Father's Steps (Dr.).....1000
2—Holding the Fort (Com.).....1000
6—The Librarian (Dr.) 980
6—Please Remit (Com.) 995
9—A Dangerous Lesson (Dr.).....1000
9—Helping John (Com.-Dr.) 1000
13—The Harbinger of Peace (Dr.) 1000
13—Spring Log Driving, Maine, U.S.A. (Des.) 1000

THE NEW

EDISON LOBBY DISPLAY FRAME.

Of a new, elaborate and distinctive design, these frames are made of dark oak of the finest quality, and contain ten bromide prints of the Edison Photo-Play Artistes, with the name of each player indicated by a white celluloid plate with black lettering permanently ingrained. The artistes are as follows:—

William Wadsworth	Laura Sawyer
Charles Seay	Edward O'Connor
Mary Fuller	William West
Charles Ogle	Miriam Nesbitt
Harold M. Shaw	Marc McDermott

Size, 3 ft. high by 2 ft. 6 ins. wide. Photographs, 8 ins. by 6 ins.

Price 13/6 each frame complete.

PACKED IN CASE FOR SAFE TRANSIT.

"I am delighted with the Lobby Display Frame, and shall be glad if you will send two more, exactly same size." . . .—*The Manager, The Newbury Picture Palace, Ltd., Northbrook Street, Newbury.*

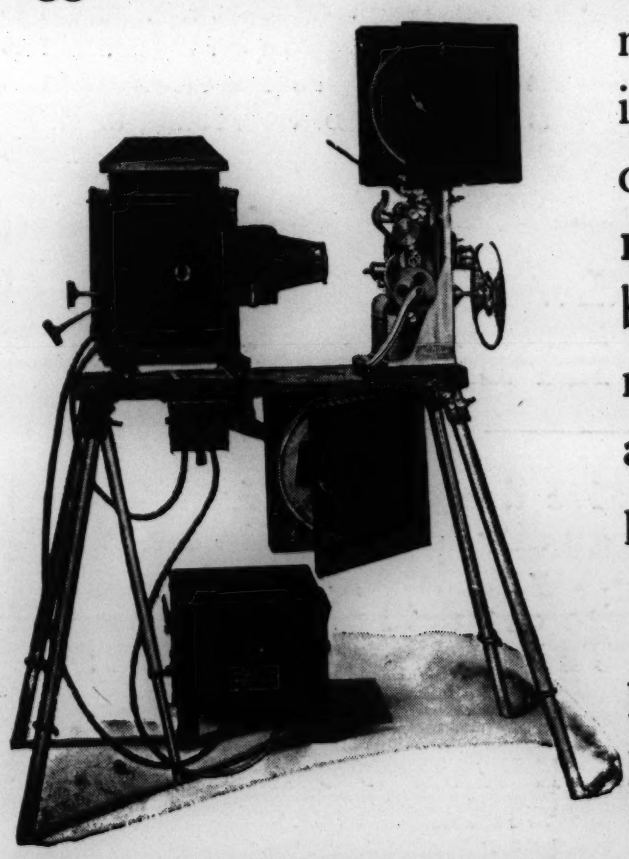
TRADE MARK

Thomas A Edison

The Edison Kinetoscope

AN UNSURPASSED MOVING PICTURE MACHINE FROM EVERY POINT OF VIEW. "ONCE USED, ALWAYS USED."

The motion picture show is fast becoming the biggest factor in the amusement field—the biggest money-maker for the men who are playing the game with both eyes open. Go into the business **now,** while it's still young, but be sure to **start** with the right machine. A cheap machine is a bad investment and a losing proposition from the beginning.



The Edison Kinetoscope projects the clearest, steadiest pictures; is the simplest machine to operate; is absolutely safe; and will outwear any other motion picture machine made. Write us to-day for a Catalogue to

Telegrams: "Edisongram, London."

Thomas A Edison Ltd.
25 Clerkenwell Road, London, E.C.

Telephone 5050 HOLBORN.

Printed and Published by THOMAS A. EDISON, LTD., Willesden Junction, London, N.W.